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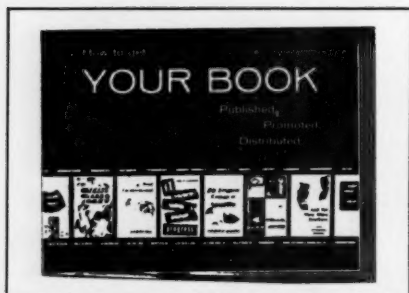
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AUTHOR & JOURNALIST

VOLUME 42

NUMBER 5

NELSON ANTRIM CRAWFORD, Editor

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MAY, 1957



Another Famous Author Endorses Palmer Training

Monica Dickens, authoress of 11 best selling novels including "One Pair of Hands, One Pair of Feet" and "The Winds of Heaven," successful columnist, great-granddaughter of Charles Dickens, states: "I have had a personal interest in Palmer Institute for over a year because a member of my family has been one of its students. The thoroughness of its teaching techniques and frankness in criticizing student efforts have greatly impressed me. I feel certain that any person with a sincere desire to write will benefit greatly from its course."

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What Readers Say

Every Writer a Learner

My satisfaction and value received from *Author & Journalist* has steadily increased month by month, and accumulated to an amount that is literally beyond measure, which is certainly the highest tribute a reader can offer a publication.

I continually feel that *A&J* is edited with the assumption that every writer—no matter at what stage of experience or accomplishment—is still a learner. The rather simple seriousness of this attitude is, to me, very refreshing in this tongue-in-cheek and archly intellectual world.

I want to congratulate you on your editorial ("No Cause for Alarm," March). Knowing the business side, I was looking (and not alone) for the Crowell wash-up for many years, and saw it as mostly publishing apathy and editorial languishment. As for current enterprise, you mentioned *Look*, and I underscore it.

As for the printed page in the upsurge of radio and TV, I have a pretty well-grounded belief that—unless culture goes into a total decline, in which case nothing will matter—somewhere in the next couple of decades reading will have a recrudescence and increase past calculation. A lot depending on writers, editors, and publishers who love and believe in the beauty and value of words on paper.

Not scorning the very important tribute to the circulation department, I am enclosing my fee, with the usual pause for wonder at how little it costs to buy so much in a magazine.

DONALD EASTMAN

White Plains, N. Y.

A Convincing Editorial

Congratulations to you for your very fine editorial in the March issue, entitled "No Cause for Alarm."

It is certainly right to the point—very specific and convincing. Certainly the kind of information writers are interested in—especially these days.

BARTON A. STEBBINS

Hollywood, Calif.

Rates on Business Journals

One part of your editorial titled "No Cause For Alarm" in the March *A&J* interests me. Where did you get the information that business journals are raising rates? As a part-time writer, I have sold rather steadily to 15 of these magazines the last four years, and particularly the last 18 months. And I don't know of one instance where rates have been raised.

My articles go mostly to magazines in the poultry, feed, seed, and allied agricultural lines. I know of at least three editors who have dropped rates during that time. Also most of the farm magazines are buying less, as the number of pages are reduced and more staff men are added.

I'll grant you there are some very nice editors in the trade field. Last summer one of them sent me on a 4,500-mile trip through the Western states, gave me a sizable advance check, and bought 25 articles. He also knew I intended to find articles for other magazines not in direct competition to his own.

AUTHOR & JOURNALIST

I like the trade field. Editors nearly always send back a written report on why a manuscript fails, and after you have sold a few times you get a lot of assignments. But they are definitely not raising rates, or at least not to me. It may be my stuff is mediocre, but it hits the front of the book about as often as any other writer they feature.

If there actually are editors paying more in the business writing field, I would sincerely like to know who they are so I could send them some copy.

JESS F. BLAIR

Big Spring, Tex.

Among fields in which rates are increasing are increasing are engineering, construction, electricity, finance. We'd be glad to have the experience of other business writers as to compensation.—Editors.

Valuable to Cartoonists

I'm still whacking away at the cartoon business, and I can heartily recommend A&J to anyone in this profession.

MEL MILLAR

Burbank, Calif.

British Editors

Lately I have had considerable correspondence with British editors, to whom I'm beginning to sell to a gratifying degree. What impresses me about them is that they consider themselves as in a profession, not a business, and they consider writers to be gentlemen in a profession for gentlemen.

Regardless of the type or caliber of their magazines, they all seem to have this same attitude. It's a contrast to some, though certainly not all, American editors.

CABLE HORTON

Boston, Mass.

That Rejection Slip Problem

I agree with whoever wrote in *Author & Journalist* several months ago attacking so-called "informative" rejection slips. I never have found such a slip of the slightest value.

If a manuscript of mine is rejected by an editor, I am going to try it somewhere else pronto unless after consideration I feel it needs going over. What one editor says doesn't help me a bit in revision—unless he says the MS. is plain no good, and I have known only one editor with the courage to tell me that. Not all editors like the same thing, just as not all folks like the same food.

WILLA SCHERMERHORN

Terre Haute, Ind.

For Censored Market Lists

I love A&J, but I wish it wouldn't list markets which publish stuff—that's the right word—that does nobody any good. I refer to some of the men's magazines and some of the humor magazines.

Why not confine recommendations to magazines that uphold Christian American standards?

ELDORA JEFFERSON

Meridian, Miss.

A&J does not recommend magazines; it merely lists them with the editors' specifications as to MSS. they want. The tastes of readers—and writ-

THE STORY CREATOR

in **PLOTTING WITHOUT TEARS** was developed to help my clients think through their material as a professional does. Unlike other plotting devices which merely give you disconnected skeleton outlines, a setting or a mere jumble of words and sentences, it provides you with an unlimited number of plots from a source which never gets used up and which is always being replenished—your personal experience. It gives you the method the successful veteran uses—perhaps unconsciously—as a basis for his stories.

The inexperienced writer often suffers sadly from the literary equivalent of stage fright. He stares at the fire, or the wallpaper, his mind a blank; he cannot get started. He says to himself, "How can I begin? I can't think of anything of a plot or story nature." And that one thought, that he can't think, if it may be called a thought, occupies his brain revolving like a merry-go-round and getting nowhere. He is like a tongue-tied amateur actor, too nervous to begin.

Well, **THE STORY CREATOR** in **PLOTTING WITHOUT TEARS** will give him a start at any time. It will always stand ready to break the ice of a temporarily frozen imagination. Instead of staring at the wallpaper, it will put his mind to work on something practical that will grow into a story of some popular type such as is published in magazines or shown on television and movie screens.

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GEORGE KELTON

Malibu, Calif.

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ers—differ, and a writers' publication cannot undertake to pass on the validity of their tastes. Such action would be in the nature of private censorship—which is contrary to the traditional American spirit—Editors.

Wanted: More By Freitag

I love to read anything by George H. Freitag. His article, "Fiction: A Side of Truth," in the February *A&J* was excellent. He is a real writer . . . Let's have more of him.

I have missed the "Come, Gather Round" corner. Usta enjoy it very much.

ETHEL ROARK

Greenville, S. C.

Indifferent Poetry Editors

This is a comment on Harold Rowley's recent words on paper clips and a just stab at all indifferent poetry editors.

Sir, you don't know the half of it where "mutilated pages" are concerned—only those who send out poems know! You send 'em out fresh and nice, folded neatly, one by one. Any editor knows at reading (if he does) whether they're for him, and each poem, with only a half-chance, would automatically fold back into the same neat creases. But no, he makes a lop-sided stack of them and wad-refolds the whole together.

And they all do it, at all times. Is it some kind of strange hatred? A considerate person, with respect for talent and beauty, wouldn't do it.

LEITHIA JELLE

Los Angeles, Calif.

Contests and Awards

The Mississippi Valley Historical Association has announced the inauguration of an annual award of \$1,000 for an outstanding study of American history. The first award will be made in April, 1959, and the manuscript selected will be published by the University of Kentucky Pres.

The committee selected by the association to conduct the competition for the annual award is composed of Dr. Chase C. Mooney, Indiana University, chairman; Dr. Richard W. Leopold, Northwestern University; Dr. Edward C. Kirkland, Bowdoin College; Dr. J. Merton England, University of Kentucky; and Dr. Fletcher M. Green, University of North Carolina. Dates for submission of manuscripts for the first judging are June 1 through August 31, 1958.

To be eligible for the award manuscripts must be not more than 100,000 words. For further information write to Dr. Chase C. Mooney, History Department, Indiana University, Bloomington, Ind.

—*A&J*—

Playwrights will be interested in the original play contest sponsored by the *Denver Post* and the Central City Opera House Association. This contest was originally announced several years ago but the closing date is now approaching—June 1, 1957.

An award of \$10,000 will be made for a play not over three acts dealing with the discovery of gold in Colorado in 1858. The winning play will be produced at the Central City Festival in 1958.

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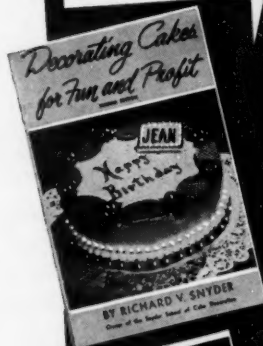
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What Can Exposition Press Do For the Author of a Specialized Book ?

September 24, 1956

As a case in point,
we quote an unsolicited
letter from author
Richard V. Snyder to
Edward Uhlan, President
of Exposition Press,
a leader in the field
of subsidy publishing
for more than 20 years.



A Memo from Edward Uhlan

The Richard V. Snyder story is a happy one. We cite his success as an example of what our sales-promotion staff can do for the author of a manuscript that has been prejudged as "too specialized in appeal." We publish every kind of book—from the little volume of verse, first novel and "how-to" book to the scholarly study, religious tract and critical essay. All possible publicity and sales outlets are exploited for each one of our books. If you have a manuscript, even partially completed, submit it to us for a prompt editorial report. There is no fee or obligation.

DEAR MR. UHLAN: Approximately three years ago, my first book, "Decorating Cakes for Fun and Profit," was published by your company. I thought you might be interested to see how important you and your company have become in our lives.

The thousands of fan letters which have poured in indicate the impact that authorship has made on our lives. The books have been profitable in a financial way, too. Our expenses for the first edition of the first book were as follows: subsidy, \$3,150; photography, \$273; final typing of manuscript, \$25; advertising, \$90—for a total of \$3,538. Our income was as follows: four royalty checks—total of \$3,933.60; sale of 150 free books, \$800; gift value of 50 free books, \$120; profit of 40% on 250 books bought from publisher and sold to students, \$400—for a total of \$5,053.60. This left us a net profit of \$1,515.60.

I know that the only way a special book like mine can be published is the subsidy way; the author and the publisher share the risks and the profits. We made 12½% profit on the first edition instead of the standard 10% royalty. But what is more important is that the second edition and all subsequent editions pay us 20% at no further expense to us. This is double the royalty that most authors receive. Three royalty checks on the second edition have given us a net profit of \$1,060.20 in the past year.

A year ago you published our "Creations for Cake Decorators," a \$1.00 supplement, with no subsidy required from us. The expenses for the first edition were limited to a \$135 bill for photography. Our income to date has been as follows: one royalty check (standard 10% royalty, since we didn't share the risks), \$95.70; profit of 40% on 400 books bought from publisher and sold to students, \$160; a total of \$255.70. This left us a net profit of \$120.70 after only six months of royalties. (Note: The figures quoted here do not include returns of the last 6-month royalty period in 1956.)

In other words, up to now we have made a net profit of \$2,706.50 on our books. A conservative estimate of our royalties from here on is about \$1,200 a year, or \$100 a month income for life. We don't have to wait until retirement for this income; we receive it now.

Our books have also brought additional students to our private school, and therefore additional income of an indeterminate amount. We estimate at least \$1,000 more a year in profit. It could be more.

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MAY, 1957

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The contest requires an entry blank, obtainable from *Denver Post Play Contest*, Central City Opera House Association, P. O. Box 8373, Denver 10, Colo.

— A&J —

Venture, a quality literary magazine published at 167 W. 22nd St., New York 11, offers a prize of \$150 for the best story it accepts and publishes in the current publication year. Joseph J. Friedman is editor. His tendency is to use experimental work. The magazine pays \$2 a printed page on publication.

— A&J —

The Friends of American Writers, a Chicago women's organization, gives an annual award of \$1,000 for a book published during the previous calendar year, written by a native or resident Midwesterner, or with a Midwestern locale. The award for 1956 has been already given—for *So Fell the Angels*, a biography of Salmon P. Chase by Thomas and Marva Belden. Awards may be made for any type of writing.

The award chairman is Mrs. James J. Haines, 5544 N. Glenwood Ave., Chicago 40.

— A&J —

October 15 is the closing date for the autumn Red Badge mystery detective novel competition, in which Dodd, Mead & Company offer \$2,000 as an advance against royalties.

Manuscripts should be 60,000-80,000 words. They will be considered for publication even if not prize-winning.

No entry blank is required but a letter should be enclosed stating that the manuscript is for the competition. Address Dodd, Mead & Company, 432 Fourth Ave., New York 16.

— A&J —

In requesting information from the sponsors of any contest the writer should enclose a stamped self-addressed envelope, preferably No. 9 or No. 10.

Our rhetoric is keyed to our place in society—either the one we have or the one we'd like to have. Formal speech and unreadable writing are mostly the products of social convention.—Rudolf Flesch in *The Art of Readable Writing*.

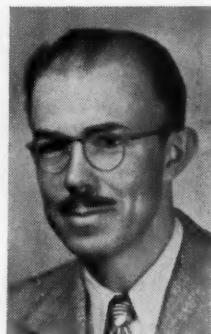
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Books for Writers

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HOW TO MAKE \$18,000 A YEAR FREE-LANCE WRITING, by Larston Farrar. Hawthorn Books. 280 pages. \$4.95.

Mr. Farrar tells you how he does it. Starting out freelancing as a college student in 1935—when he made \$106—he has progressed steadily so that from 1950 on he has taken in more than \$18,000 each year.

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Here is a volume that will help any writer, full-time or part-time, who doesn't think he's a genius.

SHOULD YOU BE A FREE LANCE WRITER? by Sylvie Schuman. Occu-Press. 48 pages. \$1.

The author, managing editor of *Co-Ed*, presents

an objective picture of what it takes in ability, initiative, energy, and time to be a writer—and what the rewards may be.

The first of a series of pamphlets on occupations, this little book is worth giving to a student—or an older person—contemplating writing as a career. Many an experienced writer, too, will find it a useful reminder of facts he may have formed the habit of overlooking.

THE FREELANCE WRITER'S LIST OF TELEVISION SCRIPT MARKETS, 1957 Edition, Compiled by Albert R. Perkins and Linda Greenwald. Albert R. Perkins. 36 pages. \$2.50.

Authoritative information on the specific needs of some 40 important TV shows, with prices paid to authors—plus data on local stations occasionally in the market for scripts. There is also a list of radio markets and a list of agents in the New York area willing to look at scripts by talented but unknown writers.

Mr. Perkins used to be a CBS executive, now teaches television writing in New York University. Miss Greenwald is a professional TV researcher. Their book is the outstanding guide to the field.

Many people who would like to say "I'm a writer" never get beyond the daydreaming stage. Putting thoughts on paper in an interesting and convincing manner is too tough for daydreamers. They haven't the physical and emotional equipment to become successful authors.—William J. Lederer in *Spare-Time Article Writing for Money*.

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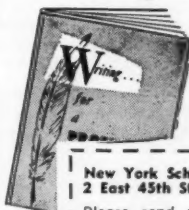
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Big Agencies vs. Small Agencies..



The other day, we overheard a couple of new writers discussing the question of whether a big agency is better than a little agency, and vice versa. One of the men felt that a big agency was the best kind—an agency which *constantly proves* it is doing good for writers by selling dozens and dozens of scripts week after week after week. The other fellow, though, wasn't so sure; he wondered if a writer might not get "lost in the shuffle" and receive only casual attention because a big agency represents so many other clients.

It's a familiar enough question, but one for which people in the know in the publishing field have figured out the right answer long ago. Let's give you the facts.

The big trouble with a small agency, in a nutshell, is that it's small: with the owner comprising the total staff, or the owner plus a couple of other people or so. As a result, even though the firm may limit its total number of clients, there's a constant scurrying on the part of all hands to accomplish the routine affairs which confront an agency of *any size*—the reading of scripts, the delivery of scripts, the following-up of scripts, the various kinds of correspondence, and that sort of thing. And so, because there are too few people doing the too many *basic* things which are required to keep an agency running, it's the *small* agency where clients are lost in the shuffle. Because a small agency can accomplish just so many things, and the financial resources of a small agency are limited, scripts which might possibly have been salvaged through revision are sent back in the mere effort to get the scripts on hand acted upon before they turn yellow with age or reach the ceiling, slower but less expensive messenger services are employed for deliveries rather than staff messengers, scripts which might have sold through personalized selling don't sell because of routine get-it-in-an-envelope-and-get-it-out marketing . . . and the fact that basic operation requires every available minute means that there's no time for long-range career-planning for clients.

A bigger operation, however, means a good-sized staff and a good-sized bank balance and enough time for everyone so that *every* operation is done right—the little but important things like acknowledging all scripts promptly on receipt instead of letting the authors worry about whether or not they ever arrived, and the big things like selling every salable or potentially salable script. At SMLA, for example—a big agency—there's enough staff to do the preliminary readings and the preliminary market analyses and the constant checking of market needs and trends and other standard operations so that, because the head of the firm is relieved of time-consuming but comparatively secondary details, every marketing of every script, every bit of selling and following-up of editors, every item of long-range career planning, every final reading, and every report on every script sent for analysis and marketing by every new and established writer is done by SM personally.

And the results certainly show up easily enough. Though SMLA is perhaps four or five times the size of the smaller agencies, its yearly total of sold scripts is perhaps thirty to forty times that of the small agencies—and its yearly total of new writers broken in and established is perhaps fifty times as high. We'll be happy to see some of *your* material.

SERVICE: If your material is salable, we'll sell it to the best possible markets at best possible rates, and cover sale of additional rights throughout the world. If your material is unsalable as it stands but can be repaired, we'll give you detail-by-detail advice on how to repair it, so that you may, without additional charge, return it to us for sale. And if your material is completely unsalable, we'll tell you why, and give you specific advice on how to avoid those errors in future material. We report within two weeks.

TERMS: PROFESSIONALS. If you are selling fiction or articles regularly to national magazines, or have sold a book to a major publisher within the past year, we'll be happy to discuss handling your output on straight commission basis of 10% on all American sales, 15% on Canadian sales, and 20% on British and other foreign sales.

NEWCOMERS: As recompense for working with beginners or newer writers until you begin to earn your keep through sales, our fee, which should accompany material, is five dollars per script for scripts up to 5,000 words, one dollar per thousand words for additional thousands and final fraction (for example, seven dollars for a script of 6,895 words); \$25 for books of all lengths up to 150,000 words, \$50 for books over 150,000 words; \$5 for 15-minute television or radio scripts, \$10 for half-hour scripts, \$15 for one-hour scripts. Information on stage, syndicate, and other types of material on request. We drop all fees after we make several sales for new clients. A stamped, self-addressed envelope, please, with all manuscripts.

Scott Meredith Literary Agency, Inc., 580 Fifth Avenue, N.Y. 36

EVERYONE LAUGHED

when I sat down at the typewriter

By ALICE MEANS REEVE

A FEW weeks ago an acquaintance who had been out of the state for a number of years, returned to town and phoned me. "Well, are you still writing funny stories?" she asked. For a moment I had the startled feeling that she thought she was talking to someone else.

And then it all came back to me—that nostalgic feeling for the time when everyone laughed when I sat down at the typewriter. Really not so long ago, but it seemed another age, when I was billed in magazines as author of "the hilarious story"—I wrote "For Barter or for Worse," "Poco Loco de Coco," "Animal Crackers for Breakfast," "Pardon Me!" "Mice Won't Wait," "Toujours Gai," "Guppy Love," "The Benevolent Burglar," "Cupid Has Long Red Ears," "Qwertyuiop and the Bird Man," "Johnny Doesn't Live Here Any More," and a host of other inconsequential tales. Such titles may have looked odd attached to stories, but they looked even odder typed on checks. Nice, though.

Alice Means Reeve has contributed fiction to practically all the mass circulation magazines—and articles to a number of them. A motion picture by her, released several years ago, is still being shown on television. Aside from writing, cats are her enthusiasm. Her favorite superstition is that when her Siamese cat squats in a hatching position on a finished or partly finished manuscript, that manuscript will sell.

Mrs. Reeve is married to Lloyd Eric Reeve, the well-known writer of stories and TV scripts and distinguished university teacher of writing.

There may not have been an enduring idea in a carload, but they were fun. Ah, but they were fun! I was a master of the love-at-first-fight type of story, full of quips and puns and wreathed gibes. The man and the girl locked horns right on the first page, punning, quipping, goading each other—you never saw two people who hated each other more. And of course everyone including me was immensely surprised when they got together in the end.

But people laughed at them. I had to laugh myself when I was writing them, remembering, meanwhile, the old adage that "fools laugh at their own follies."

Every writer gets letters now and then—snarling, carping, belittling, grateful, admiring. One of these, written about one of my stories during World War II, by a soldier overseas, gave me a thrill which I have never forgotten. The story, a light one, which was later made into a motion picture, was copied on the typewriter, single-space, by his girl, the soldier wrote, and sent to him overseas. He wrote to the magazine, thanking them for the story, and telling how the typed copy was passed around among his buddies until it almost fell to pieces. And he mentioned the good laughs they all had over it. Boys laughing for a few moments in the midst of war and death and a sick and reeling world.

Before that I had thought of humor as being merely fun. Fun to write and fun to read. But from then on I realized how necessary humor can be, what good medicine it is. There's no medicine like a good laugh, and we get much too little of it these days.

This is really a plea for more laughter in literature. Laughter can mean anything from the tight, shy little smile, on through the gamut of the

grin, the snicker, the giggle, all the way to the raucous, Rabelaisian belly-laugh.

As I was starting to write this article, the January *Author & Journalist* arrived and I stopped to glance into it, and found under Editorial Trends in 1957, the statement: "Heavy demand for all types of humor in stories." And John Fischer, editor of *Harper's Magazine*, further corroborated this by declaring that "The best chances, I would guess [for 1957], lie in the fields of humor—since really first-class humorous writing always is scarce . . ."

So let's have more humor. Editors are crying for it. People need it. It's fun to write. Remember Ella Wheeler Wilcox's well-known lines: "Laugh and the world laughs with you; weep and you weep alone." Humor isn't a panacea for all ills, but it certainly cures many of them. I want everyone to laugh when I sit down at the typewriter. So why did I stop writing "funny" stories, I keep asking myself! I was having a wonderful time. I didn't want to stop. But one day, walking down a hill, I slipped and fractured my spine. And for eight weeks I lay perfectly flat, without even a pillow. Luckily for me, the nature of the fracture precluded the use of a cast. "Relax," everyone said. "Get a good rest. Enjoy yourself, you lucky creature!"

Did you ever try to eat lying perfectly flat? I wasn't sick. I wasn't in much pain after the first few days. But I wasn't amused either. The chip in my spine now seemed to be resting on my shoulder.

Reading from a perfectly horizontal position gets a little hard on the eyes and the arms after a time. So I decided to write a story. Accustomed to writing everything but checks on the typewriter, working with a pencil on a propped writing board on my stomach wasn't too easy. But, laboriously, I wrote a story. And asked my husband to read it. He remarked on my industry in the face of adversity, and sat down to read the story. And when he had finished, during the long, uncomfortable Oh-Lord-what-shall-I-tell-the-poor-devil pause that followed, he shuffled the pages, cleared his throat, and finally said, "Well, you've certainly put a lot of work in on this, but I think it's a little too hard on you. Why don't you wait till you're up and around to do any more, and just think about stories now?" And he was perfectly right, of course. It sounded like a story written on someone's stomach.

ANYONE else would have written a *Gone With the Wind*, or *The Great Sacrum Murder*, or *Fractures I Have Known*. But not me. I had to lie there and sulk. But later I realized that my injury must have been much greater than the doctor told me. For as time went on, and I not only wrote very little, but less and less humor, I was sure that in my fall I had fractured my funny-bone, and that it had never healed properly.

But that was quite a while ago, and now I'm not so sure. My old injury no longer aches when it's going to rain. (I'd had my built-in weather forecaster for so long that I really missed it.) And I feel again that wonderful, familiar, itching urge to laugh with my characters, to follow them in the zany situations they blunder into, even to let them snatch the words good-naturedly away from me

and do it their own way. I have the feeling that Flaubert describes so beautifully, and that can apply, of course, to humorous as well as to any other kind of writing:

It is a delicious thing to write whether badly or well—to be no longer yourself but to move in an entire universe of your own creating. Today, for instance, man and woman, lover and beloved, I rode in a forest on an autumn afternoon under the yellow leaves, and I was also the horse, the leaves, the wind, the words my people spoke, even the red sun that made them half-shut their love-drowned eyes.

And now, to descend from the sublime to the ridiculous—just what is this thing called humor?

According to my dictionary, *humor* is "a facetious turn of thought; playful fancy, jocularity; drollery; specifically in literature, the sportive exercise of the imagination that is apparent in the choice and treatment of an idea or a theme, and that delights in the incongruous, the ludicrous, and the droll; distinguished from *wit* by greater sympathy, geniality, and pleasantry, and less of intellectual subtlety and keen cold analysis. 'Wit is abrupt, darting, scornful, and tosses its analogies in your face; *humor* is creative.'"

According to Thomas Carlyle, "True humor springs not more from the head than from the heart; it is not contempt, its essence is love; it issues not in laughter, but in still smiles, which lie far deeper."

James M. Barrie said: 'The humorist's like a man firin' at a target—he doesna ken whether he hits or no till them at the target tells 'im.' And in *Margaret Ogilvy* he wrote, "Though it was really one laugh with a tear in the middle I counted it as two."

Referring to the "tear in the middle," Paul Gallico says almost the same thing in different words in *Confessions of a Story Writer*, which is still one of my favorite books on writing. "Never be afraid," he advises, "to put honest sentiment or emotion into a story aimed at the slick market. Genuine warmth and laughter with a hint of tears behind it is a priceless commodity."

To my mind there's nothing more fun than sitting down at your typewriter and pecking away at what you hope will be an amusing story. Your attempts are feeble and halting. You keep x-ing lines out, thinking, *Oh, what's the use!* And then suddenly, it is as if you were something on a ventriloquist's knee, and the words begin pouring out, and right in the middle of the outpourings you find yourself laughing. And you're off!

Some people think humor is beneath them. But I believe that if a story lives long enough to bring gaiety and a bit of laughter to its readers, that story has served its purpose and served it well.

All the world's a cage, as Shakespeare might have said if it had suited his purpose. All the world's a cage, and no one yet has ever got out of it alive. So we might as well laugh while we're here. Laughter's the oil that keeps the machinery moving smoothly—it's the spice in our daily life. Even the Bible counsels: "Fill thy mouth with laughter."

When your Fireside Companion comes home late for dinner some night, and says sheepishly, "Sorry, darling, I missed my station and went on to the next," your eyebrows tangle questioningly in

[Continued on Page 26]

You Can Make CUSTOM WRITING Pay

By JAMES W. PHILLIPS

POSTAGE money, frequent leads for articles, and, occasionally, a moderate monthly retainer await the beginning freelancer who explores the relatively untapped field of custom service writing.

The term *custom service writing* is merely a fancy name for the tailoring of ghost writing, business journal reporting, and newspaper stringing to the needs of specialized, generally unapproached markets. Simply, it is the writing of anything from ads, brochures, and mailing pieces for small firms, to working up speeches and prestige material for business executives, and doing short articles and house organ features for a wide variety of customers.

The gimmick in custom service writing is this. People with a definite need for written pieces often lack the ability to express themselves adequately, and others who possess the ability to write, such as men in advertising agencies, often lack either the necessary time or geographical proximity to their subject to do the job themselves.

This is where the freelancer enters the picture. For a moderate—but pre-established—fee he supplies the necessary piece tailored to fit the customer's particular needs. Actually, the idea is not a new one. Writers entering the field will be following the lead of scores of newspapermen like myself, who being engaged in a notoriously poor-paying profession have found their desk or reporting jobs to be springboards into various phases of custom service writing.

Set forth here for what they may be worth—and I personally have found them a steady source of additional monthly income—are a few ideas gleaned from my own experience and the experience of other write-for-wagers. The field has unlimited potential and offers a source of additional income restricted only by the freelancer's imagination, initiative, and adaptability.

As you read of these extra income twists, keep two things in mind. First, they are necessarily generalized for presentation here and are intended as suggestions for adaptation to your particular area, sphere of knowledge, and writing ability. Secondly, a custom writing practitioner, just as a ghost writer, must accept the fact that 90 per cent of the time he fails to receive recognition as the author of the material he creates—that is, other than cash payment for his services.

Though custom writing will never earn a writer a Spillane reputation or a Hemingway-income trip to Africa, it pays far better than the cent-a-word pulps and is an unrivaled source of article leads.

First step in entering the custom writing field is to secure, in addition to the regular implements

of the writing trade, a small quantity of business cards or stationery (I use both) setting forth your business address, telephone number, and the type of service you offer. Mine merely carries my name and an overline reading: "News Stories—Articles—Booklets—Ad Copy—Publicity—Editing." Quite all-inclusive I admit, but it does convey to potential customers the broad scope of my services.

The next step is to prospect for clients among the professional writing agencies in your trade area. Make a personal call on advertising agencies, newspaper supplement and business (trade) journal editors, and advertising managers of industrial plants of the size that have, or should have, house organs. Explain to them the details of your service, background, experience, and fee scale.

Next, canvass small business houses and manufacturers in the area by letter telling them of your service and suggesting they consult with you on their future needs. Make certain in this initial contact and all follow-ups that you emphasize the fact that your fees are tailored to the needs of small but growing businesses such as theirs. To all prospective clients explain in detail that you furnish professional products at a reasonable fee and that the use of your service leaves busy executives free to devote more of their valuable time to other things.

Once you have launched your CWS and made your contacts, you have paved the way to augmenting your writing income. Your original letters and calls will most certainly have resulted in a few minor writing assignments. Once these are completed you will find business coming to you. Surprisingly enough you will find that if you do professional work, each finished job will bring you others. Each satisfied client becomes an advance agent eager to sell your economical service to his acquaintances—very often persons in spheres you never thought of contacting.

THE following case histories will aid you in tapping the potential of custom writing. They are nothing more than feeble scratchings on the surface of an inexhaustible vein of writing wealth that has many facets and encompasses many specialties.

One of my first assignments was an order from a private collector to prepare a mailing piece announcing an auction of hobby items. The job itself warranted only my minimum fee of \$5, which, incidentally, isn't to be scoffed at for an hour's work. The important thing about this assignment was that in compiling the mailer I stumbled upon my first CWS article lead: a gunsmith with a \$30,000 collection of antique guns housed in his home. Application of an insurance slant to the yarn resulted in its acceptance by a Pacific Coast insurance journal, and as the collection has other novel twists I have high hopes of reworking it for a general circulation magazine.

Another example of the hidden profits of custom writing lies in what I call the "vanity" or "pres-

James W. Phillips is an outstanding practitioner of custom writing, which he describes in his article. His home is in Seattle, Wash.

tige" field. While doing a stint as an Army public information officer during the Korean emergency, I served with a major who considered himself an expert on a certain breed of dog. His constant griping about American compromising of the breed's rigid European standards led to two articles setting forth his opinions and those of his German colleagues. The articles were carried by the breed association magazine as contributions; the major enjoyed the self-aggrandizement afforded him by seeing his byline, and I was \$50 richer—slightly more than a 2-cent a word return on my talent and his idea.

THAT satisfied customers serve as sources of new business was shown some months later when I received a call from another military man whom the major had referred to me. This officer had written a manuscript intended for a semitechnical journal and needed assistance in editing. Like so many of the "assisting" assignments you will receive, it was a task of simplification and organization, of making the manuscript readable and acceptable to an editor. Incidentally, the journal accepted the article, the officer accepted the honor, and I accepted my pay.

Continual prospecting is essential to successful CWS, but it pays off—with article leads as well as fees. One of the local firms I canvassed some months ago contacted me recently with the request that I prepare a folder on its services for submission to prospective clients. From this \$25 assignment I drew a feature that was accepted by a business paper and a second article concerning the adaptation of the firm's cleaning processes to various hobbies—which I have hope will soon find a resting place with one of the mechanics magazines.

Often during the newsgathering rounds that are a normal part of my regular job, I listen to executives and business men express dissatisfaction with staff-written advertising pieces, lament the fact that they lack time to convert an idea into a presentable piece for their company's house organ, or that they are stuck with the preparation of a speech for a forthcoming convention. A few suggestions on my part whet their interest, and my card generally does the rest. The work has run the gamut from ghosting publicity and news releases on a regional convention of a national management association for a "busy" comptroller; to preparing promotion pieces and speeches for a rising junior executive eager to impress his boss with his wide range of abilities and untiring efforts—all at \$3.75 an hour, plus expenses.

This is but a few examples of the various and sundry types of writing assignments that will come your way once you have launched your CWS careers. You can generalize as I do, or specialize.

A write-for-wage Denverite is a specialist who contacts business journals on stationery that describes him as a "freelance field editor." He picks up enough stringing jobs and feature assignments—both at 2 cents a word—to handsomely augment his weekly salary.

Another CWS specialist I know is a traveling salesman with a yen for pictorial feature work who attempted to cash in on the practice of "gathering data while in the field and writing it up at home" suggested by Jim Marshall of *Collier's* when he spoke at the University of Washington. For years

this salesman had gathered photos and facts while traveling the Pacific Northwest states for his company, yet his sales to general magazines were limited.

Introduced to custom writing, he switched his market and started cashing checks. He now covers conventions, organization meetings, and new offices for an assortment of business journals circulated in his territory that had been unable to afford commercial photographers or find reliable correspondents willing to service scattered communities. He also picks up an occasional assignment while in the field from branch offices or dealers who wish professionally written blurbs for submission to their company's publication.

One major advantage to the CWS field is that each city is its own market. A newcomer to the trade can capitalize on his abilities in his own area without facing the stiff competition he would meet in seeking quick financial returns in the national magazine market.

A Portland public relations man and a California society reporter both augment their monthly pay as letter-writing counsellors. Many substantial and otherwise very capable people lack the ability to write well-organized, forceful letters. They particularly feel this lack of training when responding to classified ads. Both letter-writers place an occasional ad in newspaper classified columns as a means of arranging phone appointments with clients. One works through a public steno, the other types the finished letters, but both charge a \$10 flat rate and produce a biography the client can use for years.

I have had only two experiences in ghosting letters, both more personally than financially rewarding. In each instance the letters were written for justly dissatisfied buyers given the double-talk brush-off by distant manufacturers of costly but faulty products. Both cases proved that perseverance and logically written letters produce results.

One of the most profitable sources of CWS income is in the advertising agency field. Well-established agency contacts will result in frequent copy-writing assignments during periods when agency staffs are overloaded, an occasional offer to collaborate on speeches preceding elections, and a few orders to do descriptive pieces on the operations or interests of an agency client which demands more research or travel time than the agency can handle at the moment. Fieldwork for these jobs I do on week ends at the library or, when possible, on an outing with the family.

THE most lucrative of my present agency affiliations is the complete preparation—feature writing, news rewrite, make-up—of a 32-page, four-color quarterly for an advertising agency that handles the job as a regular part of its service to one of the region's largest advertisers. Here, routine has enabled me to set a flat rate of \$5 a page on the book—a fair return for an amount of work equivalent to that spent on a speculative fact article or fiction piece. True, the effort lacks the sense of accomplishment that accompanies a magazine byline—but the check is just as spendable and a lot more dependable.

This quarterly retainer was an outgrowth of peddling an oft-rejected travel feature to the agency in the hope that its tie-in to a client's pro-

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- *Miracle in Mississippi* has just gone into a second edition: author's royalties now total \$4,000.00.
- One million readers read about *Unconventional Prayers* in the Bell Syndicated Column.
- International services provided for Comet authors by John Calder, Publishers of London, with 17 associates throughout the world.
- The author's royalties on *And What of Tomorrow* were \$1100 *before* publication.
- *Sara Mason* sold more than 1200 copies within one month after publication.
- Two new imprints have been added. *Reflection Books* fills the needs of non-fiction writers; this university-level category provides a distinctive new Comet imprint for the scholar. *Bookland Juveniles* is Comet's special category for authors of outstanding children's books.
- A Braille translation has been made of *Immigrants All-Americans All*.
- *Life of St. Josaphat* is catalogued and sold through the Catholic Book Inventory.
- *The Constant Rebel* has been accepted by H. W. Wilson Standard Catalog Series school and library buying guide.
- Dozens of reviews and feature stories were obtained on *Inside the State Department* in the first few weeks after publication.

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El Miedo
PHILADELPHIA INQUIRER:
Palace of Dim Night
MILWAUKEE JOURNAL:
My Pupils And I
LONG ISLAND PRESS:
Unconventional Prayers
ABILENE REPORTER NEWS:
Thorns Of Defense
HOLLYWOOD CITIZEN:
It's Startling
ATLANTA JOURNAL:
The Amazing Mr. Mocker
ROCHESTER TIMES-UNION:
Country Echoes
PITTSBURGH COURIER:
What Ye Sow

Comet Authors on the Air

"We would be very happy to review *White Angel Kitty* on our morning show, *Open House*." WMBR-TV
"Thank you for your nice letter in which you thank us for interviewing Elizabeth Maddox Huntley. It was our pleasure." WWRL
"Please have Madge Brissenden contact us regarding an interview on the daily show." KFOX
"Please forward Miss Short's *Two Towels And An Orange* address and we'll get in touch with her for an interview." KLIX-TV
"Thank you for your information concerning Mr. Peyre Gaillard. I would be very happy to interview him concerning his book, *The Amazing Mr. Mocker*." WGST
"I will contact Mr. Hamada and be happy to arrange for a guest radio appearance by this local writer." KPOA

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duct would make it acceptable for the public relations organ. It was, and so have been several other features to agency executives or house organ editors too busy to cope with the demanding routine of writing features allied to their client's product, area, or company operation. I am certain that there were no provisions for editorial purchases in several instances and that my pay was camouflaged as entertainment or promotion expense, but the bookkeeping entry bothers me no more than the lack of a by-line—I am selling.

All this may seem like small potatoes to some. Personally, I like—and appreciate—the \$25 fees I receive for 1,200-word public relations pieces. I am making better money at my \$3.75-an-hour minimum fee than are many freelancers I know—and I've barely scratched the surface of this business.

A custom writer in Seattle through just the assignments and sales I know about has added well over \$1,000 to his income this past year. Let's consider just one of his contacts to see how opportunities present themselves. In his full-time position as a printing salesman, he called upon a manufacturer of office building hardware, a firm enjoying rapid growth but not as yet of the size to employ either an advertising manager or an agency. The contact led to his editorial production (as well as the printing contract for his firm) of a 40-page pictorial sales presentation.

The job was so well received he now handles the firm's advertising on a \$35 monthly retainer. One of the company's directors was so impressed with the finished product that he has given the salesman-writer assignments with another firm: two

mailers at \$15 each and a descriptive brochure at \$80. Add these sums to the \$10, \$15, and \$75 checks he has received for photos and cutlines and a one-pager from the mechanics magazines on products of the two firms and you have a graphic example of how custom writing offers double sales possibilities.

While these case histories are intended to serve as a sampling of what can be done in the custom writing field, and while technique and profit will vary in each area and with each writer, there are several hard and fast "what not to do" rules that apply in all instances and in all locales.

For a fair profit and customer satisfaction, (1) always secure a signed order form setting forth such requirements as length and fee; (2) always charge for rewrite to prevent unwarranted revisions; (3) always keep close account of expenses incurred; and (4) always include travel and conference time in your fee.

The fifth and final rule is the true key to success in CWS: Always respect the confidence of your client—just as I have done in this article—because, with the exception of advertising assignments from the smaller business houses, your clients will invariably wish to conceal the fact that the material was prepared by someone other than themselves.

Custom writers who have widely advertised their service need to beware of one ethical pitfall—the college or high school student with more allowance than scholastic ambition who is seeking relief from his term paper problem. Although anonymous, custom writing is an honorable side line that will amply reward you without your resorting to academic bootlegging.

Your Own Fig Tree

By ROBERT H. EMERICK

THERE was once a fig farmer who was new at the business. He planted a few trees around his house, but he gave them little attention, because his mind dwelt continuously and covetously on the fine fig grove of his neighbor.

"I will never succeed," he said, "until I have trees like those."

So one night he slipped into his neighbor's grove and stole a cutting from the finest tree there, and planted the cutting on his own property. But whereas his neighbor's soil was red and sunny, his own was black and shaded by a hill, and when the cutting eventually became a tree, it was misshapen and puny, and the fruit it bore was not worth the name.

When the farmer saw this sorry result of all his work on the stolen cutting, he tore up the ugly thing by the roots and burned it. In the despair of his heart he determined to kill himself, but could not make up his mind whether to do it by drowning, or hanging, or by a bullet in the right place. While he was making up his mind, a stranger came by, and pointing to one of the neglected trees, said,

"Say, those figs look pretty good. Will you sell me some?"

When the fig farmer harvested his crop, he discovered his figs were not only good, but different from any others in the whole countryside. And in no time at all, the fame of his figs brought buyers from far off to his grove, and he was able to sit pretty under his own brand of fig tree, while his wife took the profits to the bank.

The catch in this parable is that while each of us has a fig tree somewhere, too many of us don't recognize it when we see it. For a horrible example of such blindness, this writer needs only to look into a triptych of mirrors, the panels being dated the 1920's, the 1930's, and the 1940's. Here are the reflections:

During the 1920's the hero is a young fellow,

AUTHOR & JOURNALIST

The varied writing experience of Robert H. Emerick is indicated in his article. After success as a writer of fiction for the pulps and other magazines, he now confines his work largely to his special field of engineering, in which he is the author of several books and innumerable articles. He is practicing as a consulting engineer in North Carolina.

What Strange Powers Did The Ancients Possess?



EVERY important discovery relating to mind power, sound thinking and cause and effect, as applied to self-advancement, was known centuries ago, before the masses could read and write.

Much has been written about the wise men of old. A popular fallacy has it that their secrets of personal power and successful living were lost to the world. Knowledge of nature's laws, accumulated through the ages, is never lost. At times the great truths possessed by the sages were hidden from unscrupulous men in high places, but never destroyed.

Why Were Their Secrets Closely Guarded?

Only recently, as time is measured; not more than twenty generations ago, less than 1/100th of 1% of the earth's people were thought capable of receiving basic knowledge about the laws of life, for it is an elementary truism that knowledge is power and that power cannot be entrusted to the ignorant and the unworthy.

Wisdom is not readily attainable by the general public; nor recognized when right within reach. The average person absorbs a multitude of details about things, but goes through life without ever knowing where and how to acquire mastery of the fundamentals of the inner mind—that mysterious silent something which “whispers” to you from within.

Fundamental Laws of Nature

Your habits, accomplishments and weaknesses are the effects of causes. Your thoughts and actions are governed by fundamental laws. Example: The law of compensation is as fundamental as the laws of breathing, eating and sleeping. All fixed laws of nature are as fascinating to study as they are vital to understand for success in life.

You can learn to find and follow every basic law of life. You can begin at any time to discover a whole new world of interesting truths. You can start at once to awaken your inner powers of self-understanding and self-advancement. You can learn from one of the world's oldest institutions, first known in America in 1694. Enjoying the high regard of hundreds of leaders, thinkers and teachers, the order is known as the Rosicrucian Brotherhood. Its complete name is the “Ancient and Mystical Order Rosae Crucis,” abbreviated by the initials “AMORC.” The teachings of the Order are not sold, for it is not a commercial organization, nor is it a religious sect. It is a non-profit fraternity, a brotherhood in the true sense.

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Sincere men and women, in search of the truth—those who wish to fit in with the ways of the world—are invited to write for a complimentary copy of the sealed booklet, “The Mastery of Life.” It tells how to contact the librarian of the archives of AMORC for this rare knowledge. This booklet is not intended for general distribution, nor is it sent without request. It is therefore suggested that you write for your copy to the Scribe whose address is given in the coupon. The initial step is for you to take.

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** Analysis-appraisal

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fresh from a tour in the Navy, who wants to do nothing so much as write sea stories in the nature of Joseph Conrad. During the day, he works as an engineer for the local electric utility company, doing such unromantic things as designing power plants, testing boilers and pumps, dodging fires and explosions in the company's gas works. At night, every night, from 7 to midnight or later, he puts on paper the words of spindrift and foam, of great doings by men on the sea.

Remarkably, he sells these epics, all he can write, for this is the great decade of the pulps, and the market seemed insatiable. At the close of the decade, one of his stories in *Adventure* has made Edward O'Brien's *Best Short Stories*, and he is collecting up to 2½ cents a word. Our hero begins to feel like a king of literature.

Now we go to the middle panel, the 1930's. Something has happened, inside the man. Not so young any more, simple adventure bores him; he feels he is writing without significance.

So he stays with his engineering job, and aiming for quality now instead of quantity, tries writing for the better magazines. Aiming at the *Saturday Evening Post*, *Collier's*, and *Scribner's*, he writes well enough to discuss stories face to face with editors, but that is as close to a check as he can get. Year after year, back come the stories with the same old letters: "well written, but not for us"; "try us with something else."

Once in a while, maybe half a dozen times in the thirties, an engineering article is sent to an appropriate magazine and brings a check quite the equal of anything the pulps would pay. An editor friend, commenting on this type of writing, says: "Sure, you can do it. But you don't want to. You're a creative writer."

Increased pressure is put on the night work. A pulp sea story, the only one written in this lost decade, sells first time out. Apparently the adventure touch was still there.

Then one day our hero goes to the hospital with a sudden hemorrhage from a duodenal ulcer.

Meanwhile the country is in the emergency status just prior to World War II. As a Naval Reserve engineering officer, fresh out of the hospital he is ordered to Pearl Harbor. The year is 1940, and time is closing out what has been for this writer the most mixed-up decade of his life.

Reflected from the mirror in the last panel of the triptych, we see a man entering middle age and completely occupied with the war. As Machinery Planning Officer at Pearl Harbor, he is repairing battle-damaged ships, making alterations in others that will increase their battle efficiency. He loses more nights' sleep than he can remember, but has some interesting problems, such as air-conditioning the submarines that carry raiders to the Japanese islands, and doing likewise for the sick bays of the larger ships. Below deck in the South Pacific is like the anteroom of Hell, and this fellow just happens to have what is probably the widest information on air-conditioning in that area. Seems he acquired it working with the electric utility company, back in the States.

For the guidance of all concerned, he wrote two brochures, one on refrigeration, one on air conditioning. The original 50 mimeographed copies of each were snatched up in an hour, and the final printing brought the total up to about 1,500 copies. An admiral from Washington said:

"Ever think of putting these in book form? They're swell."

For a professional opinion, they were sent to the editor of an industrial journal who had published an article or two from this same author in the past. The editor's answer was in the form of a check, once every month, for four or five months. He ran the whole thing, serially, in his magazine.

IN the summer of 1944, our hero was brought home from the Pacific and set down in the Navy Yard at Charleston, S. C. From there he queried three publishers on the possibilities of taking his book on refrigeration and air conditioning—if he wrote it. One publisher said "no"; a second, "We are interested. Send us the manuscript"; the third, Prentice-Hall, sent a man to Charleston to look over this project. Thus it happened that Prentice-Hall published *Basic Refrigeration and Air Conditioning* in 1948. Royalties still come in, twice every year.

After the war, a consulting engineer's office was opened in Charleston. While he waited for clients, a string of engineering articles poured out of the typewriter, and each one brought a check. The family never missed a meal. An outline was given to McGraw-Hill for a new project, *Heating Design and Practice*, and McGraw-Hill kicked in pleasantly with a \$500 advance to write the book. It was published in 1951, and now, after nearly six years, the royalties still average better than \$30 a month. How many fiction books can match that?

We can close the triptych now, for with *Heating Design and Practice* I realized my greatest talents were in making technical subjects understandable to people with limited training or experience in the field. I was sampling the fruits of my fig tree, but the harvest was still to be delayed.

I had started a new book for McGraw-Hill, *Power Plant Management*, and then came the Korean War. In 1951 I was back in uniform. The power plant book was finished in Panama, and published in 1955. Now a fourth book is in the works.

Meanwhile, I became a contributing editor to the *Journal of Plumbing, Heating and Air Conditioning*. I do a regular feature for them, "Adventures In Wrong Doing," plus several major articles a year. Additionally I write for nearly all the engineering magazines that are active in my fields of activity—power plants, heating, air conditioning, and so on. The rates? 4c to 6c a word.

As a civilian since the summer of 1956, I still carry on engineering business, but the writing takes precedence. I choose my jobs carefully, and delegate to somebody else the slipstick work, for my backlog of writing commitments is large. And I'm not bored in the least writing about these things I know so well. I have full job satisfaction.

This saga of a man who was 20 years late in recognizing his own peculiar fig tree, points up these truths:

1 Nobody writes like Maugham, except Maugham.

2 People who have a tremendous urge to write, but can't find their own fig trees, get ulcers.

3 The first duty of every young writer is to discover his own particular brand of fig and cultivate the tree for all he's worth. The shade of one's own fig tree is the nicest shade I know.

AUTHOR & JOURNALIST

From Editors' Desks to You

Joe Marx is the new editor of *Outdoor Adventures*, men's magazine confined to fact adventure 2,000-4,000 words, preferably first person. The magazine has also changed its address, being now located at 801 Palisades Ave., Union City, N. J.

- A&J -

Redbook and *McCall's*, both published by the McCall Company at 230 Park Ave., New York 17, direct both fiction and articles to the same approximate age group. *Redbook* 18-35, *McCall's* 20-34. Naturally this policy restricts choice of material for publication, but is an asset to writers whose flair is appeal to young adults.

Of course *McCall's* is fundamentally a women's magazine, but much of the fiction and general article contents appeals to both sexes.

- A&J -

This Week, which used to publish an Eastern and a Pacific Coast edition as well as a national edition, has abandoned its regional editions and henceforth will purchase only material of general national appeal. Fiction, of course, is not affected, but articles are. No longer will an article be accepted because of its special appeal to readers in a limited area.

This magazine is a part of around 40 metropolitan newspapers, being distributed with the Sunday edition except in the case of the *Chicago Daily News*, where it is a part of the Saturday paper.

This Week has a circulation of more than 11,000,000. It pays excellent rates for material, most of which is short. Its rates for short-short stories are comparable to those paid by top magazines for much longer short stories. William I. Nichols is editor and publisher; Stewart Beach executive editor; Manon Morrison Tingue fiction editor. The editorial offices are newly at 485 Lexington Ave., New York 17.

- A&J -

What Outdoor Life Wants

Outdoor Life, 50 years old, with a circulation of a million, offers an excellent market for material within its field. Address the editor, William E. Rae, at 353 Fourth Ave., New York 10.

These are the magazine's specifications as prepared by Mr. Rae for *Author & Journalist*:

No fiction is used here. Our magazine is interested only in true stories growing out of hunting and fishing and allied outdoor pursuits. We favor the first-person narrative approach wherever possible. We like writers to develop local atmosphere, to describe the country where they hunt or fish, the people and customs they may encounter. Regular features of this kind run from 3,000 to 4,000 words. Good action photos will help sell them. Photos should really show the events described, include the high spots of action and the human interest sidelights.

For a true adventure story of an unusual nature, we will stretch our word limit to 8,000 and pay accordingly. We use how-to-do-it, how-to-make-it articles of any length up to 4,000 words—on hunting and fishing, etc. The "etc." means woodcraft, camping, firearms, motor boats, and fishing tackle. Here again the story with the personal-experience angle has the best chance.

We use news articles on conservation projects successfully carried out. We like to tell these stories in terms of the people who carry out the projects. We also use

shorts, fillers, and new wrinkles; also brief, dramatic, true experiences which can be illustrated for "This Happened to Me" department.

We run perhaps one picture story an issue—and we mean a story in pictures, not a collection of odd shots taken at odd times. It should have a beginning, middle, and end—and stick to one cast of characters. When it comes to illustrating feature stories, it often helps to work out a sequence of some kind. We're using more color photos than ever, both on the cover and inside. Our minimum size is 35 mm. though we prefer 2¼ x 2¼ or 4 x 5.

Our rates begin at about \$300 for full-length features.

- A&J -

Freelancing for the Monitor

The *Christian Science Monitor*, 1 Norway St., Boston 15, Mass., offers a considerable market for certain types of material. These are the requirements as stated by Paul S. Deland, associate editor:

We used to print a magazine once a week with the *Monitor* but we no longer publish a magazine.

We have no printed rules for contributors to the *Monitor*, and for the guidance of those who wish to write for its columns, we recommend a thorough study of the paper itself from day to day. Thus the prospective contributor will become familiar with the various feature pages and the type of articles which are suitable for their columns.

Manuscripts should not run over 1,200 words in length, and those intended for the Home Forum and Editorial pages should not exceed 1,000 words.

We seldom use poetry of a religious nature. The rate of payment for poems is based on their length and their value to the *Monitor*.

Because of the great variety of material which we publish in the different departments of the *Monitor*, it is impossible for us to set an exact space rate, but the minimum is \$10 a column.

- A&J -

Nugget, men's magazine published at 545 Fifth Ave., New York 17, is interested in articles 1,000 words up, preferably with a fresh and/or unconventional approach, on persons, places, trends of interest to a male audience. Payment is \$100 up on acceptance. George Wiswell is editor.

- A&J -

Tracks Magazine, Terminal Tower, Cleveland 1, Ohio, is in the market for railroad features of general interest. Payment is at 3c a word on acceptance. Before submitting query Ted O'Meara, the editor.

- A&J -

Family Digest, Huntington, Ind., is completely out of the market for fiction but wants articles of general family interest. This is a monthly Roman Catholic magazine edited by F. A. Fink.

- A&J -

Mantrap has ceased publication. It belonged to the chain of detective-crime magazines headed by *Manhunt*, which continues to be one of the most successful publications in its field.

- A&J -

Sales Letter Showmanship is no longer a market for freelance material.

The new address of Henry Regnery Company, book publishers, is 545 Fifth Ave., New York 17.

—A&J—

Lutheran Juveniles

The three juvenile magazines edited for the Augustana Lutheran Church by Deloris Kantén, are now considering fiction and other material "that will help build Christian character—that will convince young people today that life is really worth living well."

The magazines are:

Til 8 Stories, for youngsters 5-8. Dramatic, imaginative stories up to 900 words. Poetry, simple puzzles, how-to-make articles, games, etc.

Junior Life, for children 9-11. Character-building stories—heroism, adventure, mystery, nature and animals, travel—around 1,200 words. Nature and science articles 200-500 words. Secular and Bible-based puzzles. Some verse. (This magazine is not to be confused with *Junior Life* published by the Standard Publishing Co. at Cincinnati.)

Teen Talk, for early teen-agers. Fiction to 2,500 words aiding youth to make personal and social adjustments and also to extend their understanding and experience. Articles 500-1,000 words—science, nature, hobbies, biography, etc. Poetry and puzzles used occasionally.

Address Miss Kantén at 2445 Park Ave., Minneapolis 3, Minn. Sample copies of the magazines are available to prospective contributors.

Payment is \$5 per 1,000 words for most copy. Verse brings 25c for four lines. Second rights to already published material are sometimes purchased.

Trailer Topics Magazine, 28 E. Jackson Blvd., Chicago 4, is in the market for articles about people who live in permanent mobile homes and people who travel in trailers. While the favorite length is around 2,000 words, material from 1,000 to 6,000 words is acceptable. Long articles may be run in several installments. Preference is given to articles illustrated with good photographs 8 x 10 inches.

Payment is 1c a word for text, \$1 each for pictures used. Cover photos, which should be square but suitable for circular cropping, bring \$5. Payment is following publication.

Query the editor, Francis G. Edwards, about articles or possible series of articles.

—A&J—

Mary Immaculate Magazine, Box 96, San Antonio 6, Tex., is looking for human interest articles; material on the historical impact of Roman Catholic life and thought on America; mission photo features; articles on the missions of the Oblate Fathers. Manuscripts should be 1,000-2,000 words. Payment is approximately 2c a word on acceptance. Address the editor, the Rev. P. V. Rogers, O.M.I.

—A&J—

The *Lutheran*, 1228 Spruce St., Philadelphia 7, Pa., wants articles of 1,500 words about personal Christian experience; likewise events and information with church relevance. Briefer human interest incidents of religious import are used also. Payment is 2c a word on publication. G. Elson Ruff is editor.

A MESSAGE TO WRITERS

A client wrote recently, "I did not see your ad, and my heart sank, 'Jacksonson has enough clients; Jacksonson does not need new writers.'" I assured G.B. that, while I might not advertise regularly, I would always seek writers, new or old, who are ready to "grow with a growing agency," as I like to put it.

How measure growth? My first agency sale was to *Man to Man*, the last (as this is written), to *Redbook*. In the interim there were sales to just about the entire magazine range. The *Redbook* author will also be seen in: *Better Homes & Gardens*, *Family Circle*, *Living For Young Homemakers*, *McCall's*, etc., etc. Books by *Harper & Bros.* and *Ronald Press*. The start was quite humble. The *Man to Man* author went on to *Argosy* and a dozen other men's magazines. This Fall, *Julian Messner* will issue his first book.

Similar "growth" stories lie behind books to be issued by *Beacon Press*, *A. S. Barnes*, *Caxton*, *Double-day*, and other major publishers. Or magazines like *American Weekly*, *Coronet*, *Ladies' Home Journal*, *New Directions Annual*, *True*, etc., etc. But writing, at best, is a heart-breaking business of many No's to a single Yes. So it is essential that writers be properly guided. Encouragement must be given, but mine is never fraudulent encouragement. A host of writers simply haven't got what it takes to buck the intense competition, and no amount of criticism will help. Others—"others" means you. Let us find out if my *specialized* sort of guidance will be of help to you. One report will tell, and one submission will tell me a lot about your work. After that—well, let us first take step A, and become acquainted.

As always, no fees if you have had a book published by a major royalty house within the past two or three years. Otherwise it is Twenty-five Dollars for any MS. up to 80,000 words; Thirty Dollars to 100,000; Thirty-five beyond that. I might add that no writer ever received a letter from me saying that there would be an additional charge of any sort beyond the initial fee. I take pride in the fact that my agency offers no ghosting-revision services. In fact, I do not care to hear from writers who are unable to do their own revising. I DO offer criticism, the sort which frequently means the difference between success and failure. On magazine work, no fees for the writer who is *currently* selling to the first class magazines, providing you send me the type of material you have been selling. For the writer yet to sell; A dollar per thousand words, with a minimum of three dollars for any script. Full-length plays, Fifteen dollars. Juveniles are judged as stories. T-V and radio scripts: Five dollars for a half-hour show, Seven-fifty for an hour play. Commission on sales is 10%, 15% on foreign sales. Fees should accompany the submission, and please remember the stamped return envelope.

ALEX JACKINSON

11 West 42nd St.

New York 36, N. Y.

Chatelaine, 481 University Ave., Toronto, Canada, is looking for short stories appealing to women. The editors want literary quality but real story interest. The magazine pays good rates on acceptance. John Clare is editor.

- A&J -

Following the death of Thomas R. Coward, president of Coward-McCann, Inc., Theodore Purdy is now the editor-in-chief of this book publishing firm. Mr. Purdy has been editor of *G. P. Putnam's Sons* and is succeeded there by Howard S. Cady. Both firms have offices at 210 Madison Ave., New York 16.

- A&J -

Leonard Robinson, fiction editor of *Collier's* till its discontinuance, is now editor of the book firm of Henry Holt & Co., 383 Madison Ave., New York 17.

- A&J -

The *Burbank Independent*, which used to devote its department *Peasants Under Glass*, to poetry, is now confining the department to profiles of unusual personalities with excerpts from their published books. Address Bernice Mason Winters, 2700 Scott Road, Burbank, Calif.

- A&J -

Workbench, a relatively new magazine published at 543 Westport Road, Kansas City 11, Mo., is introducing a department, *How I Solved a Household Problem*. Theodore M. Leary, the editor, writes:

Do you have a solution for some specific household maintenance or improvement problem that you know is workable because it has actually worked for you? If so, why not share your solution with our readers? It may help them, too. The problem and its solution should not exceed 750 words but need not be that long. Suitable illustrations will increase the chances that we'll use your contribution. If we do use it, payment will be made to you at our usual rates for text and illustrations.

- A&J -

The Mystery Writers of America, Inc., 228 West 24th St., New York 11, are forming a nationwide committee on censorship to "conduct a counter-offensive against local pressure groups and individuals who take it upon themselves to decide what books may or may not be read by the general public."

Chairman of the committee is Anthony Boucher, well-known novelist and critic, editor of *Fantasy and Science Fiction*.

- A&J -

Articles on Finishing Wanted

Industrial Finishing Magazine, 1142 N. Meridian St., Indianapolis, Ind., is in the market for reliable articles in its field. Payment is approximately 3c a word, with around \$5 each for photographs, on publication. Queries and manuscripts should be sent to W. W. Rohr, the editor.

Mr. Rohr outlines the needs of his magazine as follows:

Articles published in *Industrial Finishing Magazine* are directed chiefly to production executives who are interested in the application of protective, decorative, or identification coatings (paint, varnish, lacquer, decals, stenciling, etc.) to factory-made products for utility and/or decorative use.

Included among suggestions for articles are: surface preparation before painting (cleaning, smoothing sur-

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For further information write to:

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faces, phosphatizing, etc.); masking of surfaces not to be painted, application of coatings by any of the several production processes, such as spraying, dipping, roller-coating, flow-coating, whirling, tumbling, doctor-blade; and the drying or curing of coated films after application. Readers are also interested in the layout, operation, or maintenance of equipment used for and in connection with surface preparation, product painting, masking of surfaces to be painted, and paint drying. Also, the testing of paint materials, paint films, etc.

Readers are interested in specific facts, ideas, suggestions, and comments about how others in their own or kindred lines of production are getting satisfactory results, or doing things better or more rapidly or more cheaply with modern materials, equipment and methods—under present-day conditions. Inasmuch as they are identified with the industry, they are already more or less well informed on these subjects.

Anyone not intimately familiar with the materials, equipment and methods employed in modern product painting or finishing, should obtain his material by personal interview (and by observation too, if possible) with a foreman, production executive, or official who is well-informed on the subject. After writing the article, the writer should arrange to have it checked over carefully by the foreman finisher, superintendent, manager, or some other responsible individual at the plant visited or written up.

Photographs, drawings, etc., for illustration purposes are welcome and often desirable, although not always absolutely necessary. When it is deemed of sufficient importance, we will pay for having one or more commercial photographs made.

— A&J —

The interest of *Esquire*, 488 Madison Ave., New York 2, in quality fiction is highlighted by the appointment of Rust Hills as fiction editor. Mr. Hills was one of the founders of *Quixote*, an Anglo-American little magazine emphasizing significant literature.

Esquire publishes considerable fiction, a good deal of it of the short-short length or only a little longer. It pays very good rates on acceptance.

— A&J —

Woman's Day, 19 West 44th St., New York 36, is in the market for contemporary fiction of quality, genuine human interest, romance, and humor. Length, 2,500-4,500 words. The magazine is overstocked with briefer stories. Betty Finnin is fiction editor.

— A&J —

Ski Magazine, Hanover, N. H., is now paying on acceptance of publication as formerly. Good rates—up to 5c a word. Anything of interest to skiers is welcome here. Fred Springer-Miller is editor.

— A&J —

The *American Girl*, 155 E. 44th St., New York 17, is interested in 2-6 part serials as well as short stories up to 3,000 words. The magazine is published by the Girl Scouts of America, hence is read by girls 11-17. Marjorie Vetter is fiction editor.

— A&J —

The *Catholic Boy*, edited by the Rev. Frank E. Gartland, C.S.C., at Notre Dame, Ind., is appealing to slightly older boys than formerly, the ages now being 11-16. It wants stories of 2,000-3,000 words with strong plot and no romance or moralizing. Sports, adventure, mystery are favorite themes. Payment is up to \$100 per story on acceptance.

AUTHOR & JOURNALIST

Alfred Hitchcock's Mystery Magazine, Chania Bldg., 42nd St. and Lexington Ave., New York (note new address) is in the market for any good story involving crime; word limits, 1,500-15,000. Emphasis is on quality of writing though strength of plot is important also. Payment is 3¢-6¢ a word on acceptance. William Manners is editorial director; Nadine King, managing editor.

This magazine is tied up with the Hitchcock TV show on a first refusal option basis for fiction.

—A&J—

Bruce J. Friedman, editor of the quarterly *Swank*, now has in addition a bimonthly, *Bachelor*. Both magazines are for men and emphasize hard-hitting fiction. Articles include profiles of outstanding men in various fields and also considerable humor. Rates are in line with those of most of the better men's magazines.

Address Mr. Friedman at 655 Madison Ave., New York 22.

—A&J—

Five Western Pulp Fold

The five Western magazines of Stadium Publications are discontinuing. They comprise *Complete Western Book Magazine*, *Western Short Stories*, *Best Western*, *Western Novel & Short Stories*, and *2-Gun Western*.

For a long time these have afforded a steady market for writers in the Western field. *Complete Western Book Magazine*, published continuously for more than 20 years, was the oldest Western.

The folding of these magazines reduces to under a dozen the number of Western pulps, as against 40 ten years ago. The decline, of course, is due chiefly to the competition of paperback novels, though another factor is the increasing attention to Western fiction by general and men's magazines.

Robert O. Erisman, long the editor at Stadium, will devote his attention to his own writing and to teaching writing.

—A&J—

Lawrence P. Fitzgerald, for several years editor of *Teens*, will on June 15 become editor of the *Link*, 122 Maryland Ave., N. E., Washington 2, D. C. He will be glad to hear from writers interested in doing fiction or articles for young men and women in military service, who comprise the readership of the *Link*.

—A&J—

The *Country Guide*, a national Canadian farm monthly published at 290 Vaughan St., Winnipeg 2, Man., is still interested in short items of Canadian interest in the fields of agriculture and homemaking. Payment is made on acceptance at varying rates. The information was received too late to be included in the filler market list in the April *Author & Journalist*.

—A&J—

The *Quarterly Review*, a national magazine devoted to contemporary literature, has been established by Fairleigh Dickinson University, Rutherford, N. J. Editors are Dr. Clarence E. Decker, formerly editor of the *University of Kansas City Review*, and Charles Angoff, editor and author, whose articles have appeared often in *Author & Journalist*. Doctor Decker is vice-president of Fairleigh Dickinson University, and Mr. Angoff recently became professor of English there.

The magazine is open to significant poetry, plays, short stories, and essays. It hopes to stim-

MAY, 1957

ANNOUNCEMENT

The Second Pacific Northwest International Writers Conference will be held on the Beautiful Campus of the University of Washington at Seattle on July 25, 26 and 27, 1957, with a cruise on July 28th across picturesque Puget Sound to Kiana Lodge on the Olympia Peninsula for a salmon barbecue and Potlatch dinner. Two hundred fifty rooms have been reserved in the University of Washington dormitories for visitors.

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ulate creative writing and its appreciation by a wider audience.

—A&J—

Asia Calling, Box 1048, Santa Monica, Calif., continues to seek articles to 3,000 words. This magazine is directed primarily to youth. Mary Ellen Hawk Saunders is editor. No payment is made for contributions.

—A&J—

Junior Messenger, 722 Main St., Newton, Kans., is a magazine for boys and girls 9-12 published by the Mennonite Church. It buys stories of adventure and action 1,500-2,000 words "providing identification in solving problems and meeting the challenges of the Christian life."

Used also are articles 800-1,000 words on missions, biography, music, stewardship, vocations, and race relations.

Griselda Shelly is editor. Payment is 1/3¢ a word on acceptance.

—A&J—

American Sunday School Union, now 140 years old, is interested in manuscripts of higher quality for its publications, particularly *Christian Youth*. Stories of 1,500-2,000 words and religious mystery serials are needed.

The union also is looking for articles on Sunday school methods and other phases of religious education. All material should have the evangelical, Biblical point of view.

Better rates are promised than in the past. Before submitting material, query William J. Jones, Editor of Publications, at 1816 Chestnut St., Philadelphia 3, Pa.

—A&J—

All material for *Writers' Council* should be addressed to Helen Reed Moffitt, 633 N. Grant Ave., Pocatello, Idaho. Jim Haynes is no longer associated with the magazine.

—A&J—

The correct address of *Flower & Garden's MERCHANDISER for Mid-America* is 559 Westport Road, Kansas City 11, Mo. An incorrect address appeared in the March A&J.

They Laughed—

[Continued from Page 12]

your hair. He said, "I was reading a story. I nearly choked myself laughing at it."

"It must have been a marvelous story," you say sarcastically. "What was the plot?"

He laughs reminiscently and begins eating his overdone chop with gusto. "Well, it didn't have much of a plot," he says. "It was just about a man and a zipper, but I thought I'd die laughing at it!"

The above incident happened to me some years ago. The zipper story was in the *Post*, one of the famous Glencannon stories by Guy Gilpatric, I believe. I don't know the title. I doubt if my

husband does either, but he still chuckles over it occasionally, after all this time.

Humor can be divided roughly into three categories: character humor, situation humor, and gag humor. Which should furnish plenty of leeway for every writer who is not absolutely dedicated to the grim and the tragic. And I can think of at least one exceedingly grim story, which I defy you to read without emitting a great burst of laughter. A skillful blending which is done particularly well by Roald Dahl, the English writer, whose stories you have probably read in the *New Yorker* and *Collier's*, among others. This story, "Lamb to the Slaughter," is so excellent that I don't want to say one single word to spoil it for you. First published in *Harper's*, I believe, several years ago, it has now been reprinted in a volume of Roald Dahl's short stories entitled *Someone Like You*.

It's an exciting and wonderful thing to make people laugh. We have always heard that Mark Twain did not want to be a humorist, that he never had any intention of being a humorist. But look what the world would have missed if he had not become one.

Laughter is contagious. I remember, when I was a school girl, an old phonograph record of a man laughing. He began by chuckling mildly. He did nothing but laugh during the whole record. His laughter grew and swelled until it filled the room. It spilled out of the doors and the windows. It was impossible not to laugh with him. I have seen a whole roomful of people almost rolling on the floor with merriment when this record was played. A good laugh a day might be even better than the proverbial apple. Apples are sometimes out of season, but never laughter.

Humor is nebulous, will-o'-the-wisp, elusive, slipping from your grasp like a silvery minnow, leaping on to your shoulder from behind, like a mischievous Siamese cat.

"I can laugh until I cry over the innocent, unconscious humor of a batch of kittens playing. And yet I can sit stony-faced before an hour-long, astronomically expensive, so-called humorous television show.

To me puns are very funny. A good pun is like a smooth cocktail—it doesn't hit you immediately. A man slipping on a banana peel, or someone being hit in the face with a pie, is not amusing to me. But it must be to millions of other people.

The best humorists, I believe, are those who have learned to laugh at themselves. We can't laugh at others until we've learned to laugh at ourselves, and that, I think, is where the secret lies.

Let us just remember, in the words of that dear prolific writer, Anon.:

A little nonsense now and then
Is relished by the wisest men.



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SHORT-SHORTS—and where to sell them

TO many an inexperienced writer the short-short story looks easy. Only 1,000-2,500 words—anybody should be able to write a good piece of that length!

Actually any fiction writer will testify that the short-short form is fraught with difficulty after difficulty. Its very brevity contributes to the problem, for every word in it must count toward the total impression. The experienced writer of fiction finds it far easier to write a story of 4,000-5,000 words. Authors have been known to testify even that a good novel is simpler to produce than a good short-short.

All editors say that good short-shorts are hard to get. They are wanted so much that many magazines pay as much for them as for longer stories.

What editors want in short-shorts are real stories embodying action, conflict, climax. Few care for static mood or character sketches—except the little magazines, and even they are more and more demanding actual story, implicit if not explicit.

On the other hand, comparatively few magazines today are receptive to the twist ending made famous by O. Henry—particularly if in any way it seems to trick the reader. "The pattern of the short-short," writes Stewart Beach, executive editor of *This Week*, probably the most extensive current market for short-shorts, "is simply the natural way of telling any story—in conversation or on paper. Its basis is the classic beginning, middle, and ending—the secret of good storytelling since Homer."

Most editors regard a story anywhere between 1,000 and 2,000 words as a short-short. Some few publish stories even briefer than 1,000 words. Others stretch the upper limits of the short-short to 2,500 words. The average published example is around 1,500.

The preferred lengths are indicated by most of the magazines in the following list. Where not stated, it may be assumed to be 1,000-2,000.

The list is confined to magazines which offer a consistent market for short-shorts. Other publications may use a short-short now and then—but only because it makes an exceptional appeal to the editor.

Where prices are indicated, they are per word or per story. *Acc.* means payment on acceptance. *Pub.* means payment on publication.

Adventure, 205 E. 42nd St., New York 17. 1,000-2,500 words. Stories of action, danger, and suspense in the men's field. Alden H. Norton, Editor. \$150-\$250. *Acc.*

Alfred Hitchcock's Mystery Magazine, Chanan Bldg., 42nd St. and Lexington Ave., New York. 1,500 words or more. Any good story with a crime in it; emphasis on quality of writing, "though strength of plot cannot be ignored. William Manners, Editorial Director; Nadine King, Managing Editor. 3c-6c. *Acc.*

Amazing Stories, 366 Madison Ave., New York 17. Action science-fiction 1,000 words or more. Paul W. Fairman. 1c up. *Acc.*

American Farm Youth, Danville, Ill. 200-500 words appealing to farm boys between 14 and 24 years of age. Alan Oster, Editor. 1/4c. *Pub.*

The American Girl, 155 E. 44th St., New York 17. Magazine of the Girl Scouts of America, read by

girls 11-17. Short-shorts of 1,000 words: mystery, adventure, school and family life, any of the problems confronting today's teen-age girls. Marjorie Vetter, Fiction Editor. 1c up. *Acc.*

American Junior Red Cross News, 18th and E Sts., N. W., Washington, D. C. Under 1,500 words for children in grades 4-6 on subjects such as children in other lands, animals, holidays; 600 words for children in primary grades. (Mrs.) Lois S. Johnson, Editor. Nominal rates. *Acc.*

The American-Scandinavian Review, 127 E. 73rd St., New York 21. 1,000-2,500 words. Must be on a Scandinavian topic or about Scandinavians or Scandinavian-Americans. Erik J. Friis, Editor. 1c. *Acc.*

Argosy, 205 E. 42nd St., New York 17. 1,000-2,500 words. Stories of action, danger, and suspense in the men's field. Alden H. Norton, Executive Editor. \$250-\$500. *Acc.*

Boys' Life Magazine, New Brunswick, N. J. 1,500-2,500 words. A few short-shorts for boys 10-16; especially seeks adventures or mysteries suitable for telling around campfires. Sample copy of magazine and folder of information available on request. Harry Harchar, Editor; Frances Smith, Story Editor. \$100 up. *Acc.*

The Canadian Forum, 36 Yonge St., Toronto 1, Canada. Non-romantic stories about 1,800 words, Canadian background preferred. P. J. Giffen, Editor. Payment in copies.

Caper, Suite 205, 8511 Sunset Blvd., Los Angeles 46, Calif. Sexy, strong male stories; occasional crime and adventure. 1,250 words or more. David Zentner. 4c. Within 30 days of *acc.*

The Catholic Home Journal, 220 37th St., Pittsburgh 1, Pa. 1,000 words, preferably in a humorous vein. Themes should center around the home, housewives, children, etc. Rev. Urban S. Adelman, Editor. 1c up. *Acc.*

Catholic Home Messenger, Canfield, Ohio. 1,800-2,000 words; adult fiction pointing up social, family, and religious problems. Rev. Bernard M. Borgogno, S.S.P., Editor. 1 1/2c up. 10th of month after *acc.*

The Catholic World, 411 W. 59th St., New York 19. Stories of high quality on modern themes. Rev. John B. Sheerin, C. S. P., Editor. About \$7.50 a page. *Pub.*

Challenge Magazine, Box 24, Deer Park, Cincinnati, Ohio. Stories to 1,500 words. No payment. Prizes offered.

Champion Crosswords, 215 Fourth Ave., New York 3. Maximum, 1,100 words. Mainly short-short whodunits in which misspelled words, cryptograms, or other codes are used to solve the mystery. It is necessary that these be logical and essential to the story and used for a good reason, not merely to meet magazine's requirements. All the necessary facts and clues should be given in not more than 800-900 words, followed by not more than 200 additional words giving the solution to the mystery. Walter H. Holze, Editor. 2c up. *Pub.*

Christian Life Magazine, 434 S. Wabash Ave., Chicago 6. 1,200-1,500 words. Stories must center around problems of adult evangelical Christians. Prefers themes of current significance. Janice Gosnell, Fiction Editor. 2c. *Pub.*

Compact, 52 Vanderbilt Ave., New York 17. 1,500 words. For readers 14-19. "Our teen-age readers want stories about people their own age, facing the family, love, school, and recreation problems they themselves face every day. Keep in mind that today's young person is pretty sophisticated. You can't write down to him. You can't preach. What we're looking for is good stories, well told." Claire Glass, Editor. Good rates. *Acc.*

Cosmopolitan, 959 Eighth Ave., New York 19. 1,500-2,000 words. Sophisticated, adult material. John J. O'Connell, Editor. Standard price \$850. Acc.

Crime and Justice, Room 307, 303 Lexington Ave., New York 16. Mystery stories 500 words up. Richard E. Arnold, 1c. Acc.

Crosier Missionary, Onamia, Minn. 1,000-2,000 words. Stories of a wholesome but not "preachy" character, especially pertaining to Christian or Catholic family life. Prefers surprise endings. Rev. Benno Mischke, O. S. C., Editor. 2c-5c. Acc.

Dawn: Young Writers' Magazine, Lamoni, Iowa. Stories to 1,000 words. Restricted to writers under 24 years of age. Dixie Lynne, Editor. No payment. Prizes offered.

Dell Crossword Puzzles, Dell Publishing Company, Inc., 261 Fifth Ave., New York 16. 500 words maximum. Mystery stories based on a gimmick that the reader may be able to spot in order to solve the mystery. "The mystery need not be a murder mystery—as a matter of fact, we prefer something lighter. We do not want anything gruesome or gory under any circumstances. All the clues must appear in the story, but they should not be obvious." Kathleen Rafferty, Editor. \$15-20. Acc.

The Dude, West Park Publishing Co., 19 W. 44th St., New York 36. Ultrasophisticated but literary stories. James H. Holmes. To \$200. Acc.

Easy Crosswords, 215 Fourth Ave., New York 3. Same requirements as **Champion Crosswords**, above.

Ellery Queen's Mystery Magazine, 527 Madison Ave., New York 22. Quality short-shorts of detection, crime, etc., 1,500-2,000 words. Robert P. Mills, Managing Editor. 3c-5c. Acc.

Escapade, Suite 205, 8511 Sunset Blvd., Los Angeles 46, Calif. 1,000 words. Men's sophisticated, man-woman sex, satirical, humorous type. Preference for surprise endings. David Zentner, Editor. Approx. 10c. Within 30 days of acceptance.

Esquire, 488 Madison Ave., New York 22. Quality stories on any subject; no slickness. Aversion to surprise endings. 1,500 words or less. Rust Hills, Fiction Editor. Varying rates. Acc.

Exciting Love, 10 E. 40th St., New York 16. 1,500 words. Subject matter as for longer love stories. "We are interested in a short-short only if it tells a complete, believable story suited to its short length. We want no surprise endings as such—only there must be, of course, an element of surprise till the end of the story." Helen Tono, Editor. 1c. Acc.

Extension, 1307 S. Wabash Ave., Chicago 5. 1,000-1,500 words. Stories of a general nature: adventure, romance, mystery, etc. Eileen O'Hayer, Managing Editor. Good rates. Acc.

Family Circle, 25 W. 45th St., New York 36. "We prefer stories with a strong emotional appeal, realistic situation that homemakers can identify with. Present need is for love stories. Heavily stocked with stories about children, teen-agers, older persons. No

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Mr. Magazine, 21 W. 26th St., New York 10. 1,500 words or less; strong themes appealing to men—with woman interest. Surprise endings preferred but not essential. Everett Meyers, Editor. \$50 up. Pub.

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Secrets, 23 W. 47th St., New York 36. 1,500 words up. Same requirements as **Revealing Romances**, above.

The Sign, Monastery Place, Union City, N. J., 1,000-2,000 words. Stories of general interest to ordinary readers. Catholic religious tone preferred but not necessary. Rev. Ralph Gorman, Editor. \$200 up. Acc.

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Southern Accent, 327 Avenue Alcazar, Coral Gables, Fla. Stories around 1,000 words; must have Southern slant. Donald Branning. 3c-7c. Acc.

Southwest Review, Southern Methodist University Press, Dallas 5, Tex. Quality fiction as brief as 2,000 words; prefers stories of character development, of psychological penetration, to fast-plotted narratives. Allen Maxwell. 1/2c. Pub.

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True Story, 205 E. 42nd St., New York 17. 1,000-2,500 words. First-person stories of everyday problems; heroine learns through some kind of human experience a lesson pointing to a better way of life. Writing should be emotional, characterization emphasized. Surprise endings suitable but not required. Nina Sittler Dorrance, Editor. \$100. Acc.

U. S. Lady, 1823 Jefferson Place, N.W., Washington 6, D. C. 1,000-2,000 words. Must have military angle, of interest to service wives or service women. Alvadee Adams, Editor. \$25-\$60. Pub.

Victorian Magazine, Lackawanna 18, N. Y. 500-2,200 words. Love, home, family—slight preference for husband and wife stories. American locale. Aversion to surprise endings. Robert K. Daran, Editor. 2c-5c. Acc. Out of market till May 15; thereafter buying on very limited scale.

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